### The New Play By Percy Hammond

Miss Ulric Performs a Vivid Monologue as an Appeal-ing Demi-Vierge in Mr. Belasco's "Kiki"

				(COM ) 10
	THE	CAST		
Victor Renal	A PROPERTY.		.Sam E	. Hardy
Baren Rann			Mar	Figman
Brute		T	hamos	Findlay
Joly			Sidne	y Toler
Sinette			Saxo	n King
The Doctor	******		nomas	rkbardt
The Doctor			rline F	redricks
Loiotte			. Paulin	e Moore
Busanno			Flore	nce Lee
Claire			.Gertru	de Bond
Marcel				
				an Scott
The Cook		10.000	· · · · · une	re Titric
MIKI			· · · Leno	te ottic

In undertaking his study of the character of Kiki, the cocotte, Mr. Belasco confesses an understandable bewildernent. She is, he says in the playbill at the Belasco, a puzzle, the solution of which he is pleased to leave to dulgent public. Though a "universal little creature," to be found almost anywhere, from a shop counter to a gypsy's wagon, she is yet provocative of speculation. What will become of her 'he asks himself as the curtain falls, with Kiki in the arms of Victor Renal, a Parisian impresario? Is earnestness the keynote of her mood, or jocularity? Will she grow up, or has she grown up already? Where is she now, and why? Was she telling the truth when, with great embarrassment, she admitted her chastity in the final scene, or was she feigning virtue as she did catalepsy? Since the non-plussed Mr. Belasco has had the character between his thumb and forefinger

beguiling capers of the more roughish of the kittens. Coy, gamine, graceful and not ignobly feline, she jumps through all the cute hoops. It is no faint tribute that one pays to Miss Leonore Ulric, therefore, when one testifies that, beginning to be cute

at 8:30, she continued last evening to at 8:30, she continued last evening to remain so, with few intermissions, until 11. This, no doubt, is a record for endurance in cuteness, and Miss Ulric is to be felicitated for her achievement in a difficult endeavor. Her charm and her sultry beauty, added to her histrionic sagacity, to Mr. Belasco's fascinating legerdemain and to the public appetite for such things, made the evening a happy triumph for all of us.

\* \* \*

Kiki enters the play (which is adapted by Mr. Belasco from the French of André Picard) as a vivid little chorus girl who has a determined adoration for her manager (Mr. Sam B. Hardy). She has worshiped him from the curb, as, in the tall hat and fur coat of his calling, he makes his way to and from his theater. Her persistence, her personality and her beauty distract him, and, being a divorced and lonely manager, he takes her to his rooms. Their association, however, is without the customary improprieties, and, so, after a while, it irks him. Kiki is evicted

If progress leads us into the deep. dark, dank and noisome abysses of hell.

But let us be sure that the leader is progress and not reversion to savagery, not barbarism. The barbarian seeks cheer and beauty in his crude efforts at art; the savage seeks to appease horror by horrible sacrifice. Schönberg is said to have composed his orchestral pieces and much else from a sincere conviction that he was widening the gates of music and opening paths to appreciation of greater potentialities than his predecessors found in it.

If he is sincere, whether suffering from a form of dementia created by the nerve destroying and sense perventing life of to-day, or not, he is to be respected and, perhaps, pitied. Then, we conceive, he is in a different case from some other men whose so-called music has been heard of late, in that he is in earnest. He may be an acousmatic, who accepts what he thinks are established. customary improprieties, and, so, after a while, it irks him. Kiki is evicted in a fine exhibition by Miss Ulric of gutter pride and aristocracy, during which the removes much of her elothing. In order to remain in propinquity to her hero she counterfeits a catacustomary improprieties, and, so, after

## Schoenberg's "Five Pieces" a Wierd Effort

Philadelphia Orchestra Is Heard in Excruciating Music That Was Hissed in London and Vienna

A Travesty on Harmony

Composer Speaks in Unknown Tongue and There Is None to Interpret

By H. E. Krehbiel

By H. E. Krehbiel

To the patrons of the Philadelphia Orchestra Mr. Stokowsky last night granted the inestimable boon of hearing the "Five Orchestral Pieces" of Arnold Schönberg. Nine years ago they were performed for the first time in London and caused something like a riot, the audience being divided into a party which showed its indignation by hissing and an opposition party which was stirred, probably more by the sounds which came from the protestants than those made by the band, into a demonstration of applause.

It was, we believe (we are not sure), when the same pieces were played in Vienna that an energtic hisser, who sat immediately in front of the late Mr. Mahler, was rebuked by the latter, and turning around, retorted: "Ihren Dreck habe ich auch ausgipiffen!" ("I hissed your muck also!"). Last week Mr. Stokowski presented the pieces to his Philadelphia audience, which gave expression to its feelings by an energetic chorus of hisses. Last night a large gathering of decorous. too decorous, New Yorkers received the first of the five pieces with laughter and mild-ly applauded the rest.

We say that the gathering was too decorous because the composition—we

acter between his thumb and forefinger for many studious months, and since his powers of scrutiny are unusual, it is best, perhaps, to join him in his perplexity and to leave Kiki among the entertaining, if not important, mysteries of the womankind of the theater.

\*\*

Of one of Kiki's attributes, however, we all may be assured. She is cute for three solid hours at the Belasco, performing most of the beguiling capers of the more roughish

Progress Made a Shibbolath

Progress Made a Shibboleth In all these cases, except the last, refuge is sought in the shibboleth "Progress." Music is an art which must make progress—that is, go onward—if it is not to sink into decay. Granted. Let us be progressive even if progress leads us into the deep, dark, dank and noisome abysses of hell.

Profaning the Temple

gutter pride and artistocracy, during supersystems and artistocracy, during supersystems, and artistocracy, during supersystems, the whole of the content of

of even the apostles of Christ. We have announced the text, let St. Paul preach the sermon:

"He that speaketh in an unknown

tongue edifieth himself, no doubt; but he that teacheth epenly speaketh unto men to edification and exhortation and comfort. I would that ye all speak with tongues, yet greater is he that speaketh openly than he that speaketh exhibition that the speaketh openly than he that speaketh with tongues—except he interpret. I had rather speak five words with my understanding than ten thousand words in a tongue. Wherefore let him that speaketh in an unknown tongue pray that he may interpret. If there be no interpreter in the assembly let him keep silent and let him speak to himself and to God. Why, even innamimate things that give sound, whether pipe tongue edifieth himself, no doubt; but

or harp, unless they give distinct notes in the sounds, how in the world shall it be known what is piped or harped? If the trumpet give a sound that is uncertain, who shall prepare himself in battle? So likewise ye, except ye utter by the tongue words easy to be understood, how shall it be known what is spoken? Ye shall speak in the air."

prices will be given next Thursday afternoon at the Metropolitan Opera House for the benefit of the New York Nursery and Childs Hospital. Mmes. Alda and D'Arle, Messrs. Crimi, De Luca, Didur, Mardones, Leonhardt, Ananian, Reschiglian and Audisio will sing, with Mr. Papi conducting. Among



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